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him his mistake. Since then these false Baryes have disappeared as if by magic." If I am not greatly mistaken, I came upon one of them quite recently in an art store not a hundred miles from Madison Square.

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MR. SCHAUS wittily remarks that the French hold our art tariff to be simply "une question entre lard et l'art." This reminds me of another "mot" on the latter word. When this magazine was projected various names were suggested by friends of the editor. "Would not 'Home Art' do?" asked one. "'Homard!'" exclaimed a clever Frenchman present, putting on a puzzled look; "I cannot see what there is in common between an art magazine and a lobster."

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How finally the present name of the magazine was chosen was very singular. "Amateur Art" was the title really decided on up to the eleventh hour, and it was duly copyrighted and engraved for the cover. Shortly before "going to press" with the first number, the editor walked into the composing-room and asked for "proofs." "Say, Jim, where are those proofs for The Art Amateur?" shouted the foreman, unconsciously transposing the words of the title. "The Art Amateur!" exclaimed the delighted editor. "That's the very name I have been trying to think of. It sounds much better, and it is much more comprehensive than 'Amateur Art!' Here, Mr. Foreman, change the name to that, wherever it occurs in the proofs." A new copyright was at once applied for at Albany, the title-page was altered just in the nick of time, and it is hard to conceive now that the magazine could possibly have succeeded under any other name. MONTEZUMA.

THE NEW YORK WATER-COLOR CLUB.



HE first exhibition at the American Art Galleries of the New York Water-Color Club may fairly be said to justify the club's existence. More than four hundred works are shown, the majority of them by artists little known to the outer public. Yet the average of merit is decidedly high, and there are very few extreme departures from it. It is true that most of the best pictures, as is always the case, are contributed by a few artists already known to

fame, but the majority contains some names which we are sure will come to the front in future exhibitions. There is an almost total absence of the childish attempts which are displayed every year at more pretentious shows, and which, we do not doubt, have often "crowded out" works as good as those which form the bulk of the present exhibition.

It is not without justice that a considerable number of pictures and studies in pastel has been admitted. The two arts have, as to the effects aimed at, much in common, and some artists show a disposition to blend their techniques, so that it is not always possible to say, at a glance, whether a certain picture is in pastels or in water-colors. Among the works belonging purely to the former method we must remark, in the first gallery, a girl's head, "A Gitana," by Florence Francis Snell, in which the warm tones of the complexion are well brought out from a dark red background. Clara T. McChesney's "Cabbage Field by Moonlight" is the most successful attempt at rendering color by moonlight which we have seen in a long time. It is a simple transcript from nature, the subject being a field planted with cabbages, with some white farm buildings and dark trees at the farther end. It is remarkable for the boldness with which the color elements which make up its harmony of grays are used. Most of those who attempt moonlight err by not seeing color in it or in seeing the same tones everywhere, as Mr. B. R. Fitz seems to have done when painting his "Escallop Boats at Wharf," in which the grays are very subtle and harmonious but too much alike in all parts of the composition. It is true that his effect is the opposite of that chosen by Miss McChesney; in Mr. Fitz's composition we are

looking at the moon, consequently the local colors of the large masses are lost in shadow; in Miss McChesney's we are looking from the moon, and the principal masses are in light. Still we cannot but feel that a greater attention to local differences of tone is needed in Mr. Fitz's case. His "Entrance to a Bavarian Village" shows the same propensity to sacrifice variety to an easily obtained harmony, a disposition with which we should take good care not to quarrel in the case of a less highly endowed artist. Miss Louise H. King's "Pond Lilies" may be noticed here because in her treatment of the flowers she seems to hesitate somewhat between the two directions noted above. But they appear to have been studied from nature with a desire to find the elementary tints of which their brilliant whites and grays are composed. Further study in the same line will doubtless result in complete success. More highly finished, and therefore less attractive, is Sidney Mortimer Lawrence's "St. Ives," waves breaking over a rock in the mid foreground while the sun sets in a warm colored mist. This is a studio picture, not a direct study from nature, but it is far from being as mechanical as Mr. Birge Harrison's large "Evening on the Seine," or his "Boys Bathing," or his "Midwinter," with snow that seems to have been painted from cotton wadding. J. Appleton Brown's "Spring-time," apple-trees in blossom, and dreamy, warm distance, is one of this painter's best efforts. His "November," a study of willows overhung by bitter-sweet creepers, is equally good. Its fine, breezy sky is particularly to be commended. From a small group of impressionistic pictures in pastels we would choose Mr. Theodore W. Wendel's "Gray Morning, Gloucester" and "Sunflowers and Sea," as showing the clearest idea of what impressionist methods of painting should be used for. At a sufficient distance these pictures render a striking impression of nature, true as far as it goes; but even with the full length of the gallery between them and the eye, Mr. W. Dodge McKnight's raw blues and greens and purples, in his "Old Breton Stable" and other pictures, do not blend; they consequently fail to produce the out-of-doors effect at which we must assume he has aimed.

To finish with the pastels, let us notice Mrs. Rosina Emmett Sherwood's two charming studies of a baby asleep in its carriage on a garden path, and the same pampered urchin wide awake and playing with its rattle. The latter is particularly taking in its rococo silver frame. Emily Slade's "Dorothy," a little girl in brown dress against a green background, must be mentioned for its refined drawing and good modelling, and J. Elder Baker's "Study of a Head," as one of the strongest things in the exhibition.

The water-colors are, as might be expected, much more numerous than the pastels, but the proportion of works which claim and hold the attention is less. Nevertheless, the visitor will find no lack among them of serious, spirited, or brilliant pictures. Some of the very best are so modest as to color and dimensions that they may readily be passed over. Such is Mr. A. L. Wyant's "The End of the Village," a charming little picture of a quiet village street, a single white house in which everybody seems to be asleep, rich, overhanging foliage and shadowed road-way with hens scratching in it. Such, also, is Mr. L. C. Vogt's "Winter," a barnyard deep in snow, with a tree-trunk in the foreground, an extremely simple subject and simply treated with perfect and therefore unobtrusive skill. In the same category may be placed Mr. M. R. Dixon's "The Interesting Chapter," a girl reading on a garden seat, very spirited in drawing and attractive from its pleasant "arrangement" of gray dress and red and white shawl. But all the good things do not hide themselves away like these. The president of the club, Mrs. Rhoda Holmes Nichols, has a remarkably well-studied figure of an old lady, "A Birthday." She is returning from a visit laden with flowers and memories. The same painter's "Survivors of the Schooner Viking," one of the largest pictures in the exhibition, is, however, but a rather careless study of a wrecked vessel which is not bettered by the clumsily drawn figures introduced to tell a painful story. Mr. Charles Dixon's "London Bridge" and "The Tower, London," are effective little bits of river and shipping views with as little as possible of bridge or tower. Mr. John A. Frazer's "A Blowy Morning in June," rather sunny than blowy, we should say, is a careful study of red-tiled English cottages. L. E. Van Corder's picture of geese, "Companions," is a highly interesting bit of nature. Of many salt-water sketches we prefer Adele Williams's "Old Wharf at Gloucester"

and Henry B. Snell's "Solitude," a quiet twilight with a yacht lying at anchor. The exhibition includes a considerable number of excellent still-life and flower studies, of which we can mention but a few. Miss Rose Clarie's "A Strong Subject"—though she deserves little credit for the silly pun—is a well-painted hamper of onions. Miss Amy Cross's "Tulips" in an old copper vessel; E. J. Holgate's "Still Life," shrimps, lettuce and oil flask; Cora Marie Gaskin's "Carnations" and "Morning-glories;" Bertha Art's "Cocoanuts" and "Still Life;" A. H. Kent's "Grapes and Wine" deserve a fuller notice than our space will allow us to give them. In general, they are characterized by good composition, broad treatment and effective handling.

MINOR EXHIBITIONS.



THE Metropolitan Museum of Art the Fall reception was made the occasion of showing, especially, in the main hall, the handsome model of the Parthenon, constructed by Mr. Jouy, of Paris, under the supervision of the eminent archaeologist, Mr. Chipiez. The model is about one-twentieth of the dimensions of the original, large enough to enable one to feel the beauty of its studied proportions. Questionable points are the painting of the sculptures with a full scale of colors, quite free from the conventionalism which might be expected. Mr. Jouy seems to have had in mind rather the naturalistic painting of small terra-cotta statuettes than the highly conventional painting of such fragments of architectural sculpture as yet preserve some traces of their color. To be sure the best preserved of these are of earlier date than the Parthenon; but it is unlikely that any such effect as is here shown was ever aimed at in classic monumental sculpture. The system of lighting is that devised by Mr. Chipiez, which is said to have been sufficient in Paris, though here it is found necessary to light the interior, with its "restoration" of the Athené statue, artificially. A model of the facade of Notre Dame of Paris was also shown. The whole edifice will be reproduced by Mr. Jouy. The Brugsch Bey collection of ancient Egyptian tapestries and pictured cloths, presented by Mr. George F. Baker, is extremely interesting to the student of textile art. It would be more so were there any authoritative account, such as the original owner might be induced to prepare, of the age, material, use and "provenance" of each piece. In fact, there is nothing the Museum now so much needs as good descriptive catalogues. Most of those sold at the door are mere catchpenny affairs. The best, that of the Johnson collection of gems, is rendered useless by the way in which the gems are shown, packed without system, numbers or titles in a flat case over which one has to bend uncomfortably to look at them. There ought to be several strong rooms like the so-called "Gold Room" in which such objects might be safely and yet freely exhibited. We might then inspect at our ease Greek intaglios or Babylonian cylinders in one room, or the Lazarus collection of fans, miniatures, and snuff-boxes (to which, by the way, some interesting additions have been made) in another, without being jostled by the crowd from case to case.

MR. HITCHCOCK'S ATMOSPHERIC NOTES IN PASTEL at Wunderlich's gallery were much more than that title implies. The great majority were, in fact, deliberate and finished studies, mostly of Dutch subjects. Our readers have been made aware by the color study given with the February number of The Art Amateur and the article printed therewith of Mr. Hitchcock's peculiarities as a painter, his love for the canals, rich meadows and red-tiled villages of Holland; above all for the gorgeous masses of color afforded by the flower-farms of that happy country—acres of flaming tulips, blue hyacinths or white lilies which he has many times transferred to canvas. There are in the present exhibition several